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Burlington Fine Arts Club.

EXHIBITION OF DRAWINGS

BY THE

DUTCH MASTERS.

6233
B92

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1878.

Burlington Fine Arts Club.

EXHIBITION OF DRAWINGS

OF THE

DUTCH MASTERS.

S233
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PRINTED FOR THE BURLINGTON FINE ARTS CLUB,

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EXHIBITION OF DRAWINGS

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1878.

6233
B92

THE WILLIAM HAYES FOGG
AR[illegible] OF
HARVARD

2494

[illegible] the Boston Museum

June 20, 1923

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A NOTE ON DUTCH DRAWINGS.

THE drawings, the studies, of the Italian Schools, and of all Schools besides, have these sources of interest, always admitted—they reveal to us, as studies must, the intimate thought of the master in his theme, and they may often be identified as preparations for some long recognised picture with whose history we are henceforth to be the better acquainted. But some among the drawings of the Dutch School, though coming late indeed in the procession of the world's best Art, are still the earliest to possess for us that different and self contained interest which belongs to work done for its proper sake, itself realising the intention with which it was begun, and so, in the first form in which it comes down to us, at once final and complete.

The School of Holland—that northern School to which at last, in the great Seventeenth Century, supremacy in Art had moved—was perhaps the first to adequately feel the value of those immediate impressions which the Italians and the early Flemish had recognised chiefly to control, to alter, to enlarge. And in the many methods of their Art, the masters of Holland sought to perpetuate for the beholders of their work the impressions which to themselves who recorded them had perhaps been as fleeting as vivid.

Sketches in oil, sketches in water colour, sketches in chalk, in bistre, and with the reed pen, and sketches with the etching needle—these all, in the hands of the great Dutchmen, were not merely studies for themselves but possessions for their public, just as expressive and interesting as work more prolonged and elaborate. Therefore the *amount* of finish which each of such finished sketches received was not the important matter: with the greatest artists the amount was often but small: they knew that the important matter was the *sufficiency* of finish—its capacity for conveying to one mind the impression received by another.

And it is characteristic of Dutch Art, and especially of Dutch Landscape Art, that it had no period of painful and tentative labour, like that during which the art of other schools had had to struggle slowly towards freedom of expression. Profiting no doubt by the experience of the Past, and the near Past especially of Bruges and of Leyden, it gained almost at once the power of finish always expressive, always economical, yet often very swift and summary. The work of its earliest Masters—Roghman say, and Van Goyen—has neither pettiness of manipulation when it is most delicate, nor uncertainty when it is most rapid. The signs of an art mature and masculine—economy of means, decision of hand—are promptly upon it. Roghman, it appears, made few pictures, but many drawings. There are five and twenty in the Museum of Rotterdam alone. His drawings, therefore, must have been acceptable to the public of his day, and they show that a public then existed capable of the intelligent interpretation of the work of an artist

who left much to be interpreted. Van Goyen, if he did not make many drawings, painted many pictures with at least as marked an economy of means as he has used in the few drawings we know, and of which the present Exhibition of this Club affords at least one admirable example. His science of large design and the expressive completeness of his gradations of tone enabled him—often in picture and drawing alike—to dispense with the easier attraction of various colour, so that even a modern master of colour, Théodore Rousseau, was wont to hold him up as a model to his own pupils.

Van Goyen travelled and Roghman travelled, but their art, like that of Rembrandt—their younger and greater contemporary, who remained at home—continued to be not an imported art, but an art of the soil; and it was only at a later period that the experience of travel, and the contact with an art very different from their own, was to bring to the Dutchmen a new method with a false ideal. There was first the true Dutch time, rich and fertile—a time in which Van Goyen painted, with a seeming monotony always delicately varied, the long river banks, the low-lying towns, and the great high skies of Holland; in which Cuyp fixed interest on the common aspects of the afternoon fields, steaming in moist sunshine; in which Adrian van Ostade passed from the vulgarities of the alehouse to the skilfully rendered charm of the cottage door and the bench in the sunlight; in which Jan Steen perfected himself in as keen and comprehensive a knowledge of the world of men as Art has ever displayed; and in which Rembrandt

contentedly imaged Dutch life and landscape, always with nearly equal vigour, nearly equal artistic precision, though at one time in a style that formed the style of Gerard Dow and at another in one that was inherited by Philippe de Koningh or by Nicholas Maas.

There were various local centres for these various workers and their works. Leyden itself was a centre—the birth-place of Rembrandt, the birth-place of Van Goyen. The Hague became a centre, and Van Goyen removed to it; Amsterdam a centre, and Rembrandt was a leader there. But Haarlem was the favourite, and probably because of the privileges that belonged to the Guild of St. Luke—St. Luke, the Painters' Patron Saint—which was established in that town. The Guild of St. Luke at Haarlem has left us valuable records—not indeed the raciest, but certainly among the most trustworthy, we can hope to have access to—upon Dutch Art, which has wanted always, and wants to-day, a trustworthy general historian. Laurens Van der Winne (as the Dutch writer, M. van der Willigen, tells us, in his *Artistes d'Harlem*), towards the end of the Seventeenth Century, made a list of 174 men who in his time were all reputed as good Painters, and whom he had personally known. His son, in 1702, after the father's death, noted that of these only sixteen were then living; and the grandson, possessing himself of manuscript books and account books of the period, was able to enlarge the list of early Members of the Guild, and to add to our knowledge of its laws. "No one without the pale of the Society could sell or introduce his pictures. Many Painters thus found themselves obliged to

join the Brotherhood in order to enjoy its advantages. Every year two sales were announced by the Officer of the Society; each Member could bring to the sale whatever he desired to sell." "Many Painters were attracted to the town," for lesser or longer periods; but, though many Painters contributed to the Guild, "it appears," writes the Haarlem citizen, "that they did not all live here." Notwithstanding the advantages of the Guild, the profession of painting was not lucrative for the many. Even the busiest and most prolific artists, like Wouvermans, were debtors sometimes to men who befriended them. Others were so indigent that they must needs be excused their payment of the yearly monies to the Brotherhood. In 1661, Frans Hals, the greatest of the Haarlem Masters, found himself in this circumstance. Haarlem, since his death, has happily delighted to honour him.

The art of Holland, like the national life, saw many vicissitudes during that eventful Seventeenth Century; and the second half of the century brought changes of taste and fashion, which cast for a while into the shade even such supreme art as the art of Rembrandt. Leaders of social opinion were not proof against the attractions of the work of Both and Berghem, which sacrificed so much that it might gain, as it did gain, the outland charm of southern colour and southern light; and the friend of Rembrandt, Jan Six, as one of many, showed himself in the later years of the century a convert to that newer and brilliant but bastard art. By the time that Cuyp and Wynants had died old and Adrian Van de Velde had died young—

when the Seventeenth Century was entering its fourth quarter—there remained among the home-bred Landscape Painters hardly one to hold his own against the newer fashion. Hobbema, it is true, worked on with his great and patient fidelity, but he worked unregarded and died poor.

And in other branches of Art, after this time, the school declined. William Van de Velde and Backhuysen—the two great painters of the Sea and the Fleet—had had a worthy precursor in Renier Zeeman, but they had no worthy successors. The best Painters of gentle life and of the life of the Tavern were falling away. In the humble field of "still life," only, could the early years of the Eighteenth Century surpass the achievements of fifty years before. The admired Painter of Flowers, Jan Van Huysum—whose drawings are seen in large numbers at the British Museum, and whose work is seen, perhaps, at its best and boldest in his drawings—then arose. He was one of a whole family of flower and fruit painters; and not the only one who gave some excuse for the ecstacy of a French novelist who was also a connoisseur. Balzac declared of him that his work would hardly be paid for if it were covered with diamonds. But Michael, his kinsman, was as worthy of that praise. To their work succeeded, far on in the Eighteenth Century, the vulgar mimicry of Van Os, with the colours of the chromo-lithograph. And as to Landscape Art—that, free once more from Italian influence, was indeed natural and Dutch again in its aim, with Van Stry especially; but in its practice it insisted rather upon the importance of detail than upon the value of effect. Jacob Cats carried to its last length the trivial elaboration which had become the

fashion of his day. The virtue had gone out of Dutch Art, and Dutch Art faded imperceptibly into Modern Painting.

II.

It was one of the characteristics of the great men of the Renaissance, that they tried many arts and were masters of many. It was one of the characteristics of the Seventeenth Century Dutchmen, that they tried many branches of Art, and were masters of all they tried. Supreme in technicalities of Painting and in technicalities of Etching, they were the first to use with any large effect the medium of Water-colour, and their use of that, in a manner not tentative and occasional, like Dürer's, but often familiar and accomplished as our own (of our great last generation) is shown by many drawings exhibited here. From the hand of Rembrandt no coloured drawings are here; but coloured sketches assigned to him, doubtless on good foundation, are in the collections of the British Museum and of M. J. De Vos, a veteran collector at Amsterdam; and on these walls—not to speak of the wonderful pen drawings, so decisive at once and free—is a sketch of a city gate, from the collection of Mr. Seymour Haden (No. 20), a sketch in which line counts for little, and the effect is sought and gained by tender gradations of tinting in monochrome. Probably of the same period are the two drawings (Nos. 47 and 48), in which De Koningh, who in landscape came nearest to Rembrandt, has used his orange-browns with subtle variation, to pourtray his wonted effects of infinite distance.

Colour, or it may be a wash of sepia, used by Rembrandt and by De Koningh chiefly to suggest distance or tone, is used by Berghem more often to suggest the pleasantness and warmth of sunlight, which were so precious to him, and were the charm of his art. His artificial but agreeable landscape of ordered valley and well-disposed mountain and happy peasant of the opera, is represented here by several excellent examples: notably by one of the many splendid drawings contributed by Mr. Malcolm of Poltalloch (No. 67)—a delicately coloured design, airy and sunny almost as his best paintings, and much, it seems, to be noticed, not only for the extreme rarity of such work in water colour at that time and by that master, but also for its foretaste of the subtlety with which our own great art of water colour learned so many generatious afterwards to reach atmospheric effects.

But it was in the painting of interiors that the resources of the Art of water colour were destined to be used most fully by the Dutchmen, and they were used only most fully in the old age of Berghem, and after the death of Rembrandt, when Adrian van Ostade, himself now old, had come from Haarlem to Amsterdam, and they were used best by that master of ignoble conception and often repulsive work. The special virtues of Ostade —accomplished management of light and shade, and faultless composition of mean subjects—an instinct, that is, for the spacing out, the perfectly balanced filling, the never crowding, of his given area of paper or canvas—have long ago been acknowledged; and his sense of beauty in colour and beauty in

grouping, and beauty indeed sometimes in line, in inanimate things, has gone far to atone for that vulgar indifference to charm of figure and face, common indeed to many of the Dutchmen, but Ostade's to an exceptional degree. The drawings here—especially Mr. Malcolm's (No. 29, and No. 30), and Mr. Cook's (No. 28)—show him, once for all, the consummate practitioner of a branch of art, the precedence in which—the invention of which, almost—our own country has liked to claim. Rich and mellow, tender and luminous, beyond all that has thus far been acknowledged, was the best work of Ostade in his old age, in the English Art of water colour. Dusart followed him in elaboration of work, but not at all in felicitous adaptation of the means to the end.

These, perhaps, are a few of the points that may seem worthy of notice as we look round the walls on the present exhibition. Certain masters—Rembrandt, Berghem, and Adrian Van Ostade, for reasons hinted at already—are represented, it may be, by work of more than ordinary interest. Other masters, as the visitor finds for himself, are richly represented. But the briefest of introductory notes could hardly close with justice if no reference were made to omissions occurring involuntarily: blank spaces which no doubt the Committee would gladly have filled up. There are naturally certain Masters rightly famed for their work in oil painting, who are seen at a disadvantage in drawings, whether by pen or chalk or washes of colour. It is not all who gave to their smaller designs, with whatever purpose of immediate sale, completion so brilliant and expressive as that

which we see, for instance, in the little red chalk drawing of Wouvermans—the group of figures, horses and dogs (No. 51)—a sharply finished work, exquisite in its possession of every quality for which the Master may be praised. Again, some men dependent on glow of colour or gradations of tone beyond the art of limited material, or at least beyond their command of it—Cuyp for instance—might be judged hardly by drawings here. The pleasantness of Cuyp is not in his drawings.

And then there are the great Masters of one generation, who have not been great Masters at all in another: their excellence, seen late, escaped the appreciation of their contemporaries or of their immediate successors. Fashions in Art change, and Van der Helst, exalted by Sir Joshua above Rembrandt, drops later to his proper place. Each age, we may be sure, has something right in its criticism: the great Sir Joshua himself, who thought that "Bruges afforded but scanty entertainment to a Painter,"—Bruges, with its master-pieces of the sacred art of Memling—had the keenness to see the style and the beauty under the orgies of Jan Steen. But to this inevitable variation and inconstancy of taste is due, alas! much permanent loss—things that were treasures once being now not to be guarded, or things of no account until now, being treasures for to-day. And the loss is felt most surely in the case of drawings, so short a period of neglect being enough to destroy them. It may be that certain artists unrepresented here, or represented inadequately at best, drew very little. All did not multiply studies with the fertility of William Van de Velde; but all must have drawn, and the

work of some is missing to us. The flying sheets of long unvalued artists, on which Hobbema pencilled the forms of many trees, with a patient precision which in modern art only Crome has equalled—on which Wynants drew his narrow path, wandering over the sand-hills or by the side of the farm—on which Jan Steen caught the rare girl's prettiness and the last subtleties of vivacious gesture—on which De Hooghe or Metsu drew tenderly faces of grave quietude, absorbed in daily and common occupation—these flying sheets, one fears, were dust and refuse two hundred years ago.

FREDERICK WEDMORE.

4th April, 1878.

CATALOGUE.

The Artists are arranged in Chronological Order, according to the date of birth, and this order is followed nearly always on the wall, except in the case of Drawings from the hand of Rembrandt, which are exhibited apart, at the Top of the Gallery.

JAN VAN GOYEN, b. 1596, d. 1656.

No. 1.—DISTANT VIEW OF LEYDEN. Cattle and figures in the foreground on the left, with numerous boats and shipping in mid-distance. Finished drawing in crayon and Indian ink; the date, 1551, on the boat under sail in the centre.

11¾ inches h., by 19 inches w.

Lent by Richard Fisher, Esq.

No. 2.—RIVER SCENE. Boats in the centre, a Church, with steeple, to the left, and river grasses in foreground to the right. Finished drawing in crayon and Indian ink.

4½ inches h., by 7½ inches w.

Lent by George Salting, Esq.

ROLAND ROGHMAN, b. 1597.

No. 3.—LANDSCAPE, PROBABLY FROM NATURE. The foreground occupied by marshy pools closed in by a belt of trees; in the centre a covered wagon and some figures are seen passing through the water. On the left, in the foreground, standing on a raised bank, is a man with a dog, and on the right a woman spreading out linen on the ground. This view probably represents one of the bleaching grounds near Haarlem. Shaded drawing in Indian ink, outlined with a pen and bistre. Signed left hand corner, "Rogman." Collections, Dr. Munro, Esdaile, Leembruggen.

9½ inches h., by 14½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 4.—VIEW FROM NATURE, of a Dutch Château, surrounded by a moat, in a wide extent of flat country: the "Château de Montfort." Black chalk and bistre wash. Collection, Leembruggen.

11½ inches h., by 19 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER SAENREDAM, b. 1597, d. 1666.

No. 5.—STREET VIEW IN AMSTERDAM (?) A cavalier and a lady in conversation on the right. On the left, in the background, a procession of young girls and women, headed by a beadle or halberdier. Highly finished drawing in Indian ink. Collection, Leembruggen.

4⅞ inches h., by 6¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

HENRI VAN AVERCAMP, b. about 1600.

No. 6.—THE FISHERMAN'S RETURN. A fisherman, with his dog, seated at the door of his cottage; a woman, with a basket in her hand, entering at the open door. On the left, two other fishermen cleaning fish on the end of a barrel. Pen drawing, tinted in water colours. Collection, Leembruggen.

8 inches h., by 7½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER MOLYN, b. about 1600.

No. 7.—LANDSCAPE. A MEADOW WITH HAYCOCKS. Cattle in the foreground, and wagons. In the distance a village with trees, a mill, &c. Black chalk washed with bistre. Collection, Leembruggen.

6 inches h., by 7½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 8.—LANDSCAPE. A RIVER OR CANAL WITH A BOAT. On the margin a road leads past some cottages on it are numerous figures and carts. Signed and dated 1654. Black chalk washed with bistre. Collection, Leembruggen.

5¾ inches h., by 7½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ALBERT CUYP, b. 1606, living 1672.

No. 9.—STUDY OF TWO COWS. Pen and Indian ink.

3¼ inches h., by 7 inches w.

Lent by G. Salting, Esq.

No. 10.—LANDSCAPE. VIEW OF A DUTCH TOWN, with Windmills. Undulating foreground of sand-hills. Black chalk, tinted with Indian ink and with water-colours.

7 inches h., by 9¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 11.—A WOODED LANDSCAPE. Coloured. Signed "A. Cuyp" on the left.

7¼ inches h., by 16¼ inches w.

Lent by G. Salting, Esq.

No. 12.—A GROUP OF BOATS ON A RIVER, WITH SUNNY DAYLIGHT EFFECT. On the left two men standing on a raft of timber. Black chalk shaded with Indian ink. This admirable drawing, in the most advanced style of the master, is perhaps a study for a part of the celebrated river scene in the Holford collection. Collections, Goll Van Falkenstein Leembruggen.

6¾ inches h., by 10 inches w.

Lent by John Malcolm of Poltalloch, Esq.

REMBRANDT, b. 1607, d. 1669.

No. 13.—A MAN SEATED AT THE DOOR OF A HOUSE; his right hand resting on the knee of the same side, and having somewhat of the gesture and appearance of an actor. Pen, washed with bistre in different tones, and heightened with white. From the Reynolds, Lawrence, and James Collections.

5¾ inches h., by 5¼ inches w.

Lent by F. Seymour Haden, Esq.

No. 14.—A MAN PAYING HIS RENT to a Receiver and his clerk seated at a table covered with a cloth. Pen and bistre.

6¾ inches h., by 8½ inches w.

Lent by F. Seymour Haden, Esq.

No. 15.—NATHAN ADMONISHING DAVID. From the Esdaile and Richardson Collections.

7¼ inches h., by 10 inches w.

Lent by F. Seymour Haden, Esq.

No. 16.—AN OPEN PLACE IN A TOWN. To the right water with boats. From the Reynolds and Richardson Collections. Pen and Indian ink.

4 inches h., by 6 inches w.

Lent by F. Seymour Haden, Esq.

No. 17.—ST. JOHN THE BAPTIST. Study of a kneeling figure for the etching of the decollation of St. John. From the Hudson and Reynolds Collections.

4 inches h., by 3½ inches w.

Lent by F. Seymour Haden, Esq.

No. 18.—STUDIES OF WOMEN READING. Pen and bistre.

6¾ inches h., by 6 inches w.

Lent by F. Seymour Haden, Esq.

No. 19.—OUR SAVIOUR DISPUTING WITH THE DOCTORS IN THE TEMPLE. From the Lawrence Collection.

7⅜ inches h., by 10¼ inches w.

Lent by F. Seymour Haden, Esq.

No. 20.—ONE OF THE GATES OF AMSTERDAM. Pen, washed with bistre. From the James Collection.

5¼ inches h., by 9¾ inches w.

Lent by F. Seymour Haden, Esq.

No. 21.—LANDSCAPE, A WINTER SCENE IN HOLLAND. Open country, intersected by a canal; in the centre a cottage and leafless trees. Highly finished drawing in sepia. Collections, Goll von Falkenstein, Esdaile, Lawrence, James.

3 inches h., by 7⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No 22.—LANDSCAPE, WITH A COTTAGE ON THE BANKS OF A CANAL. Highly finished drawing in sepia. Collections, Harman, James.

6⅛ inches h., by 9¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 23.—A HUT SURROUNDED BY TREES, and protected by palings. On the right a country cart, and in the distance a faint indication of a town. Pen and ink, washed with bistre. From the Esdaile Collection.

6¾ inches h., by 11 inches w.

Lent by F. Seymour Haden, Esq.

CORNELIUS SAFTLEVEN, b. 1606, living in 1661.

No. 24.—CATTLE PIECE, A GOAT AND THREE COWS in an upland field. In the back ground, on the right, a woman milking a cow, and a man seated near at hand. Black chalk washed with Indian ink. Signed with the initials of the artist, and dated 1665. Collection, Robinson.

8 inches h., by 12¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

EMANUEL DE WITTE, b. 1607, d. 1692.

No. 25.—INTERIOR OF THE OLD CHURCH AT AMSTERDAM. On the left, in the foreground, two gentlemen in conversation, two others walking on the same side, further on. Signed in the right-hand lower corner, "E.de Witte." Shaded drawing in Indian ink. Collection, Leembruggen.

5¾ inches h., by 7¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN LIEVENS, b. 1607, d. 1663 (?).

No. 25a.—PORTRAIT OF JAN DE HEEM, the Flower Painter. The original Drawing for the print by Paul Pontius. Black chalk.

10½ inches h., by 7⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN BROUWER, b. 1608, d. 1640.

No. 26.—THE DRINKING PARTY. A tipsy boor, seated on a stool, holding a beer jug in his hand. In the background on the left, a party of three others drinking round a table. Collection, Ploos Van Amstel. Engraved in fac simile in his work.

7⅜ inches h., by 6 inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN VAN OSTADE, b. 1610, d. 1685.

No. 27.—A DUTCH CABARET, with numerous figures of boors drinking and playing games. The scene passes in the court-yard, in front of the house. On the right, a long shed stands at right angles with it, covering a game which is being played by three peasants. In the centre, in the foreground, a boor seated on a settle, smoking; two children playing, on the ground behind, with them. Finished drawing with pen, shaded with bistre. Collections, Dimsdale, Robinson.

9⅞ inches h., by 14½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 27a.—INTERIOR OF A CABARET. Finished water-colour drawing.

10¼ inches h., by 8¾ inches w.

Lent by C. S. Bale, Esq.

No. 28.—A VILLAGE FESTIVAL in the courtyard of an Inn; a group of four men in the centre, one of them playing a flageolet, a woman standing behind them; numerous figures in the background; a church spire in the break between the trees in the mid-distance. Finished drawing in colours. Signed on the left, "A. Ostade, 1674."

7¾ inches h., by 12¼ inches w.

Lent by Francis Cook, Esq.

No 29.—THE EXTERIOR OF A COTTAGE, WITH NINE FIGURES, five of which are children. In the foreground a boy is blowing a bladder, another boy and a little girl looking on. A rabbit hutch (?) and a dovecote are affixed against the wall of the cottage in the foreground; and the house-side is also partly covered by a vine. Numerous other details and accessories complete the composition. This well-known and celebrated drawing is one of the most important works of the great master in water-colours, and it is in the most perfect state of conservation. In the left-hand lower corner are the signature and date, "A. Ostade, 1673." Collections, Esdaile, Garle, Robinson.

10⅜ inches h., by 8⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 30.—THE INTERIOR OF AN ALEHOUSE. The principal group consists of five peasants smoking and drinking. On the right stands a boor, dressed in a black jerkin with light yellow sleeves. He is pledging, in a glass of ale, another peasant seated opposite him, dressed in a red or purple jerkin and blue breeches. On the right, in the background, is an old woman at a fireplace, tending a pot which is boiling on the fire; and on the left another old woman is talking to a child at an open doorway of the room. A most beautiful and highly finished drawing in water-colours. Collections, Garle, Robinson.

6⅜ inches h., by 5⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 31.—THE MILKMAN. The foreground is formed by the interior of a cottage with an old woman seated on the right, and talking to a child; through the wide-open door is seen the outside of an adjoining cottage, with a man selling milk to two women, one of whom has a child in her arms; two other children complete the group. This charming composition is executed with the pen, shaded with Indian ink, and in parts tinted in colours, and it should evidently be regarded as a half-finished water-colour drawing.

7 inches h., by 5¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 32.—INTERIOR OF COTTAGE. A woman seated before the fire making pancakes; a man beyond by the fireplace. Finished drawing in colours. Signed "A. V. Ostade, 1673."

7¾ inches h., by 6¼ inches w.

Lent by Frederick Locker, Esq.

JAN BOTH, b. 1610, d. 1650.

No. 33.—A WOODED LANDSCAPE, and Mountainous Scenery in the mid distance beyond. Finished drawing, bistre and Indian ink. From the Esdaile Collection.

7⅛ inches h., by 11 inches w.

Lent by C. S. Bale, Esq.

No. 34.—AN UPRIGHT LANDSCAPE. A tree on the right, rising to the top of the drawing; a round tower and buildings beyond. Finished drawing, bistre and Indian ink. From the Esdaile Collection.

8¼ inches h., by 7⅛ inches w.

Lent by C. S. Bale, Esq.

No. 35.—ITALIAN LANDSCAPE. A deep wooded glen, with a waterfall, tall trees on the right, and mountainous distance. Pen drawing in bistre shaded with Indian ink. Signed "J. Both fe." Collection, Niewenhuys.

15⅛ inches h., by 13¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS VISSCHER, b. 1610, d. 1670.

No. 36.—HALF-LENGTH PORTRAIT OF A MIDDLE-AGED MAN, in the costume of a Dutch merchant or burgomaster, wearing a wide-brimmed hat, his right arm bent, the hand resting on the hip; a pair of gloves in the other hand. In the field of the drawing is the inscription "C. Visscher, fecit, A. 1652." Finished black chalk drawing on vellum. Collection, Leembruggen.

11 inches h., by 8 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 37.—HALF-LENGTH PORTRAIT OF A DUTCH GENTLEMAN, apparently about thirty-five years old. He is bareheaded, holding his steeple-crowned hat on his knee, has long flowing hair, and wears a broad linen fall collar, and a cloak with a silk lining, thrown back off his shoulders. In the background, on the right, is the monogram of the artist, and date, 1657. Highly finished shaded drawing in Indian ink, with an arched top. Collection, Robinson.

13½ inches h., by 11⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

RENIER ZEEMAN, b. 1612 (?).

No. 38.—SEA PIECE.—A CALM, WITH A LARGE SHIP AT ANCHOR. On the left of the composition, a sloop and a boat-full of sailors—three ships and various small craft in the distance on the same side. Signed "R. Zeeman." Washed drawing in Indian ink, executed entirely with the brush. Collection, Hawkins.

7⅛ inches h., by 11¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 39.—FRONTISPIECE FOR A CONTEMPLATED SET OF ETCHINGS. The hull of a man-of-war in the hands of a set of shipwrights occupies the top foreground—to the right a vessel of war under sail. Indian ink.

6¼ inches h., by 11 inches w.

Lent by F. Seymour Haden, Esq.

No. 40.—FISHING BOAT UNDER SAIL on the left; other vessels in the far distance. Signed "Zeeman" on the boat. Finished drawing in Indian ink. From the Collection of the Marquis Le Goy.

6¼ inches h., by 10½ inches w.

Lent by Richard Fisher, Esq.

GERARD DOW, b. 1613, d. 1674.

No. 41.—A LADY SEATED AT A HARPSICHORD with a music-book before her Drawing in red chalk and pencil. Signed and dated 1660.

6½ inches h., by 5½ inches w.

Lent by John Maicolm of Poltalloch, Esq.

PETER DE LAAR (or LAER), called BAMBOCCIO, b. 1613, d. 1675 (?).

No. 42.—STUDY OF DOGS. On the right three greyhounds standing; in the centre and left, four other dogs lying down. Red chalk shaded with bistre. Collection, Leembruggen.

5½ inches h., by 6⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq

GOVAERT FLINCK, b. 1614, d. 1660.

No. 43.—STUDY, probably from the life, of a young man or cavalier seated at a table playing a lute or mandoline. Black chalk, heightened with white, on grey paper. Collection, Leembruggen.

12½ inches h., by 8⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

BARTHOLOMEW VAN DER HELST, b. 1617, d. 1670.

No. 44.—HALF-LENGTH PORTRAIT OF A MAN, probably an Admiral. Black and white chalk, on blue tinted paper. He is standing erect, has flowing hair, wears a loose coat or doublet, with a scarf thrown over the left shoulder, the left arm a-kimbo with his hand resting on his hip; the other hand rests on some object not defined. In the right hand lower corner are the initials of the artist, "B. H." Collection, Robinson.

10¼ inches h., by 7⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ANTHONY WATERLOO, b. about 1618, d. 1679 (?).

No. 45.—LANDSCAPE. VIEW OF A VILLAGE at the foot of a hill, surrounded with trees. In the foreground a brook with the road to the village running parallel with it; in the middle distance two men fishing. Initialed by the artist, "A W. f." Drawn in black chalk, and washed with Indian ink. Collection, Robinson.

12½ inches h., by 17 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 46.—VIEW OF UTRECHT, from an eminence adjoining the town. Chalk drawing, washed with Indian ink or bistre. Collection, Robinson.

13¾ inches l., by 12⅛ inches h.

Lent by John Malcolm of Poltalloch, Esq.

PHILIP DE KONINGH, b. 1619, d. 1689.

No. 47.—DUTCH LANDSCAPE. A flat country, intersected by canals, on the borders of which are farm houses, a mill, &c. Near the centre, in the foreground, are two figures. Pen shaded with bistre on Japan paper. Collections, Muller, Leembruggen.

4½ inches h., by 9½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 48.—A DISTANT LANDSCAPE. Water in the foreground, with a boat. Houses in the mid-distance. Finished drawing in Indian ink and bistre tinted. From the Esdaile collection.

5 inches h., by 7½ inches w.

Lent by C. S. Bale, Esq.

PHILIP WOUVERMANS, b. 1620, d. 1668.

No. 49.—THE ADORATION OF THE SHEPHERDS. Design for a picture. On the right an open shed overshadowed by a clump of trees. Within it are seen the Virgin and the Infant Saviour with cattle and several figures of shepherds in adoration. Outside numerous figures of peasant men and women hurrying forward. The principal group (towards the left) represents a man with a wallet on his back, a lantern in his hand and a dog by his side, a woman with a basket on her head, and a young boy running towards her. Black chalk. The figures are carefully drawn and shaded in bistre with the point of the brush on pale yellow tinted paper. This drawing is of the earlier period of the Master.

11⅞ inches h., by 14⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 50.—A SADDLED HORSE STANDING. In front, on the left, a boy stooping to lift up a pack or bundle. Signed with the mongram of the painter on the right. Black chalk, shaded with Indian ink. Collection, Leembruggen.

4¾ inches h., by 7¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 51.—A GROUP OF MEN with two horses and dogs. Another man kneeling in the foreground, coupling up two of the dogs. Highly finished drawing in red chalk. Signed with the monogram of the artist.

5 inches h., by 5¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 52.—THE HALT. A covered wagon drawn by five horses, and accompanied by mounted figures, has arrived at the door of a roadside inn; the horses are being taken out to bait. Another wagon is seen coming along the road in the distance, and also a group of travellers on foot; in the foreground are children, a leash of dogs, fowls, &c.; and in the extreme left-hand corner of the drawing two pigs lying down on a heap of straw. The entire composition comprises upwards of twenty figures. Pen drawing in bistre, washed with bistre and neutral tint, on light brown tinted paper. Collection, Robinson.

10⅜ inches h., by 14¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ALBERT VAN EVERDINGEN, b. 1621, d. 1675.

No. 53.—LANDSCAPE. Summer time. Haymaking in a field on the banks of a canal; on the right are three men bathing. Collection, Robinson.

5⅞ inches h., by 7⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 54.—AUTUMN. THE BEACH AT SCHEVELING. Fishing boats on shore; men unloading fish from a smack, which seems to have just come in. Same series as the preceding. Collection, Robinson.

5⅞ inches h., by 7⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 55.—ROUND TOWER in the centre, a vessel moored by a projecting point of land, several figures in the foreground. Finished drawing in colours.

4½ inches h., by 7 inches w.

Lent by William Mitchell, Esq.

No. 56.—A FROZEN CANAL, or fosse, outside the walls of a town, with a crowd of men skating and playing at "hockey" on the ice. Drawn and washed with the brush in bistre. Signed with the initials "A. V. E." Collections, W. Esdaile, Morant.

3¼ inches h., by 6¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 57.—A CANAL OR RIVER IN THE OUTSKIRTS OF A TOWN. In the middle distance a lofty Gothic church or cathedral. Highly finished shaded drawing in neutral tint, touched with the pen in bistre. Probably a view, or composition founded on nature. Initialed "A. V. E." Collection, Robinson.

4½ inches h., by 5⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

H. M. R. ZORG, b. 1621, d. 1682.

No. 58.—WOMAN SEATED BEFORE THE FIRE NURSING A CHILD. Finished drawing in Indian ink. From the Jose, Esdaile, and Garle Collections.

9¼ inches h., by 7¼ inches w.

Lent by G. Smith, Esq.

No. 59.—A PEASANT PLAYING THE VIOLIN. Finished drawing in Indian ink. From the Roscoe and the Garle Collections.

5½ inches h., by 4¾ inches w.

Lent by G. Smith, Esq.

GERBRANT VAN DEN ECKHOUT, b. 1621, d. 1674.

No. 60.—SCRIPTURAL OR PASTORAL SUBJECT. A composition of several figures, cattle, &c. On the right, two women are conversing, one of them seated on a bench near the door of a hut under the spreading branches of a large tree, the other standing. In the foreground, on the left, three children are playing with a dog; behind them two shepherds conversing. In the background a herd of cattle are being driven along. The scene passes within a wood or shady grove. Shaded drawing, in pen and Indian ink wash and red chalk. Collection, Robinson.

7½ inches h., by 10½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

NICHOLAS BERGHEM, b. 1624 (or 1620), d. 1683.

No. 61.—CATTLE PIECE.—ITALIAN LANDSCAPE, with brilliant effect of midday sunlight. On the left, in the foreground, a shepherd with his pipe, reclining under a tree; behind him a cow lowing. On the right, also in the foreground, a cow and a sheep lying down. In the middle distance, on the right, the ruins of a Roman temple, with a fountain, at which a group of peasants, one of them on horseback, are watering their cattle. Signed and dated 1654. Black chalk and bistre wash. Collections, Verstolk, the King of Holland, Leembruggen.

7⅜ inches h., by 10 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 62.—CATTLE AND FIGURES on the right; a passage boat with cattle crossing the river in front of a wooded headland on the left. Finished bistre drawing.

6 inches h., by 9⅜ inches w.

Lent by C. S. Bale, Esq.

No. 63.—ITALIAN LANDSCAPE. At the foot of a Roman ruin, consisting of two Ionic columns supporting a fragment of entablature, stands a shepherd clad in a sheepskin jacket, conversing with a woman seated on the grass, holding a distaff. A cow, a horse, a goat, a sheep, and two lambs, are dispersed about the composition. In the background on the left, a castle on a hill. Pen drawing shaded with bistre. Signed and dated 1651. Collection, Count Nils Barck.

9⅜ inches h., by 7⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 64.—SHEET OF STUDIES OF SHEEP, probably from Nature. Black chalk. Collections, Verstolk, Leembruggen.

8 inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 65.—A GROUP OF SHEEP AND LAMBS, with a peasant girl milking an ewe near a hut formed of boards. On the right a draw-well; mountains in the distance on the left. Red chalk.

7½ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 66.—CATTLE AND FIGURES in the foreground, other cattle crossing a ford in front of a high rock surmounted by a high tower, a viaduct extending to the left side of the composition. Finished drawing in bistre. From the Verstolk Collection. "There is a reversed engraving of the drawing by John Visscher."

9½ inches h., by 13⅞ inches w.

Lent by R. Fisher, Esq.

No. 67.—ITALIAN LANDSCAPE. A winding river with rocky wooded banks; a tower or castle on a high rock in the middle distance. In the foreground a group of peasant men and women, with cattle fording the river. The principal figure of the group in the foreground is a woman in a red bodice and blue skirt on a white horse. Highly finished pen drawing, tinted with water colours. Signed in the right hand lower corner. This exquisite and celebrated drawing is the pendant to another, also formerly in the Dimsdale collection, and now in that of Mr. Holford. The pair are reputed to be the only highly finished coloured drawings of Berghem known. Collections, T. Dimsdale, Hawkins.

6 inches h., by 8⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB DE BRAY, b. about 1624, d. 1664.

No. 68.—PORTRAIT FROM THE LIFE. Bust or half-length of NICHOLAS EVERSWEYN, a magistrate of Haerlem. Highly-finished drawing in Italian chalk. Signed, "J. D. Bray, 1658." Collections, Verstolk, Leembruggen.

7¾ inches h., by 6 inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 69.—PORTRAIT OF A YOUNG LADY seated in a chair, holding a fan in her right hand, her dress decorated with bows of red ribbon. Finished portrait in black and red chalk, drawn from the life. At the bottom of the drawing is inscribed the name "Maria Van Tesselin." In the field of the drawing, "Ætatis suæ 11. 1663. J. de Bray, fec." Collections, Saportas, Leembruggen.

9 inches h., by 7 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PAUL POTTER, b. 1625, d. 1654.

No. 70.—CRAYON DRAWING OF AN OX.

4 inches h., by 4½ inches w.

Lent by G. Salting, Esq.

No. 71.—CATTLE AND GOATS, with a cow-herd reclining in the centre of the drawing, the distant landscape fringed with trees. Finished drawing in crayon and Indian ink.

9½ inches h., by 15½ inches w.

Lent by C. S. Bale, Esq.

No. 72.—A BEAUTIFUL LANDSCAPE of cattle resting by the side of a piece of water, the herdsman lying down asleep. Drawing in Italian chalk.

13 inches h., by 16½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN STEEN, b. 1626, d. 1679.

No. 73.—A PEASANT seated by a tub, holding up a small bottle: a man and woman by a table on the right. Drawing in bistre.

5⅛ inches h., by 5 inches w.

Lent by C. S. Bale, Esq.

HENDRIK VERSCHURING, b. 1627, d. 1690.

No. 74.—A HALT OF TRAVELLERS, with dogs and cattle, near a fountain. Pen drawing in bistre, shaded with Indian ink. Signed in the right hand lower corner, "H. Verschuring, f. 1671." Collection, Sybouts, Leembruggen.

8⅛ inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. RENESSE.

No. 75.—PORTRAIT OF A YOUTH, three quarter figure tinted. Signed on the right and dated 1669.

7¾ inches h., by 5½ inches w.

Lent by C. S. Bale, Esq.

LUDOLPH BACKHUYSEN, b. 1631, d. 1709.

No. 76.—SHAKESPEARE'S CLIFF. Bistre.

4 inches h., by 6 inches w.

Lent by R. Fisher, Esq.

No. 77.—SEA PIECE—fresh breeze. Pen and bistre.

7 inches h., by 10½ inches w.

Lent by C. S. Bale, Esq.

No. 78.—SEA PIECE—"A FRESH BREEZE." In the foreground fishermen in a boat, hauling in their nets. A smack or sloop on the left, with a large flag at the stern on which are the initals of the artist, "L.B." Various craft in the distance. A most brilliant drawing in bistre. Collections, Woodburn, Garle, Scarisbrick.

6¼ inches h., by 10⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No.. 79—SEA PIECE. THE Y, WITH AMSTERDAM IN THE BACKGROUND. In front, a boat full of peasant men and women; on the right, an Admiralty yacht; and further in the distance on the same side, two ships at anchor; on the left, a three-decker man of war and several small vessels. Finished shaded drawing in Indian ink. One of the most important drawings of Backhuysen's later period; signed on the left hand upper corner, "L Bakhuizen fe." Collections, Verstolk, Leembruggen.

10¼ inches h., by 13¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 80.—SEA PEACE ON THE Y, AMSTERDAM IN THE DISTANCE. In front, on the left, a lugger or fishing smack sailing towards the town. Behind it in the distance a large three-decker hulk at anchor, and numerous smaller vessels. On the extreme right, in the middle distance, a sloop or fishing smack with a large flag at the stern on which are the initials "L.B." Finished shaded drawing in bistre. Collection, Saportas, Leembruggen.

7¾ inches h., by 12¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

W. SCHELLINC, b. 1632, d. 1678.

No. 81.—A DUTCH RESIDENCE surrounded by a moat, approached by a decorated palisaded gateway and bridge, with trees beyond it. (de Plaass Vandeheen, Bergerm Pancras). Finished drawing in bistre.

8 inches h., by 16 inches w.

Lent by George Smith, Esq.

NICHOLAS MAAS, b. 1632, d. 1693.

No. 82.—INTERIOR OF A DUTCH COTTAGE, with firelight effect. A young mother with her infant child on her knees, seated with a cradle by her side in front of a fire burning on the floor. On the

right in shadow in the back ground, a man with an axe, chopping wood. Finishing drawing in black and red chalk washed with water colours. On the back, in the handwriting of "Esdaile" (?), is inscribed, "The picture was formerly in the Louvre, it is now at Hesse Cassell." Collections Goll Van Falkenstein, Esdaile (1835).

7½ inches h., by 11¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

WILLIAM VAN DE VELDE, b. 1633, d. 1707.

No. 83.—SEA PIECE. A squall in an inland sea, probably the Zuyder Zee. In the centre a fishing smack, the sailors reefing sail. In the back ground, on the horizon, many ships scudding before the wind. On a piece of timber floating on the sea on the right is the signature of the master. Finished shaded drawing in Indian ink. Collections, Verstolk, Leembruggen.

6 inches h., by 9¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 84.—A CALM SEA, with Shipping.

6¼ inches h., by 16 inches w.

Lent by Rev. Stopford A. Brooke.

No. 85.—SEA PIECE. A CALM. On the left a three-masted ship of war at anchor, and on the right a fishing boat. Initialed by the artist on a piece of wood floating in the sea on the left. Highly finished drawing in Indian ink. This beautiful drawing is apparently of the earlier but mature time of the painter, before his migration to England. Collections, Muller, Leembruggen.

6 inches h., by 7⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 86.—SHIPPING; still sea. Pen and Indian ink.

4 inches h., 8¼ inches w.

Lent by C. S. Bale, Esq.

No. 87.—A VIEW OF THE SEA FACE OF AMSTERDAM. A pen drawing worked with Indian ink.

5⅛ inches h., 14⅜ inches w.

Lent by F. Seymour Haden, Esq.

ANTOINE FRANÇOIS VAN DER MEULEN, b. 1634, d. 1690.

No. 88.—A CAMP SCENE. In the foreground a commander encircled by a numerous group of officers and halberdiers. In the background attendants with horses, three of which have thrown their riders and are rushing about. Finished drawing in Indian ink. Collections, Hoofdman, Leembruggen.

8 inches h., by 11½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JEAN HACKART, b. 1635, d. 1714.

No. 89.—LANDSCAPE, with fishermen. From the Verstolk Collection.

7¾ inches h., by 10¼ inches w.

Lent by George Smith, Esq.

FRANÇOIS VAN MIERIS, b. 1635, d. 1681.

No. 90.—A WOMAN SEATED WATCHING HER CHILD, which is sleeping in its cradle by her side. A bed with a curtain is seen in the background on the right, and a landscape picture hangs on the wall on the left. A beautiful highly-finished drawing in black chalk on vellum, Inscribed by the artist in the left-hand lower corner, "F. Van Mieris, anno 1664." Collection, Robinson.

11¾ inches h., by 9¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB RUYSDAEL, b. 1636, d. 1681.

No. 91.—VIEW FROM NATURE. Old houses and a church, a street in the town of Alkmaar. A bridge over a canal forms the foreground; trees on the left. Black chalk, shaded with Indian ink. Collections, Verstolk, Leembruggen.

7⅞ inches h., by 12⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 92.—LANDSCAPE, with two figures in a winding road by a distant cottage. Finished drawing in Italian chalk.

8 inches h., by 5¾ inches w.

Lent by Hodder M. Westropp, Esq.

No. 93.—A ROADSIDE SCENE. In the centre of the composition is a small bullock, beyond which on the left winds the road, skirted by a hedge. The horizon is formed by two fields sloping upwards, in one of which, detached against the sky, are two men with a horse ploughing; a gnarled and stunted tree is conspicuous on the right, and in the foreground beneath it is a pool of water. The monogram of the artist is seen in the lefthand corner. Highly finished drawing in Italian chalk. Collections, Garle, Scarisbrick.

5 inches h., by 7⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 94.—VIEW OF THE TOWN OF "WYCK, by Duurstede." A level foreground, with the town in the middle distance, a large church is conspicuous in the centre; a wide and lofty expanse of cloudy sky above. Finished shaded drawing in Indian ink. Collections, Saportas, Leembruggen.

5⅛ inches h., by 7⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN VAN DER HEYDEN, b. 1637, d. 1712.

(The Figures by Adrian Vandevelde ?)

No. 95.—THE BURNING OF A LARGE EDIFICE BY NIGHT, supposed to be the Hotel de Ville of Leyden (?), with a great number of figures with fire-engines. In the foreground a pool or tank of water, with men

carrying water in buckets. Highly finished and most elaborate drawing, containing upwards of seventy figures, carefully shaded in Indian ink, the outlines spiritedly touched in bistre. Collection, Robinson.

14¾ inches h., by 16¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CASPAR NETSCHER, b. 1639, d. 1684.

No. 96.—STUDY; probably a portrait from the life. A half-length figure of a young man seated, the head slightly upturned. Shaded drawing, executed entirely with the point of the brush in bistre. Collections, Hawkins, Robinson.

7⅛ inches h., by 6¾ inches w.

Lent by John Malcolm of Poltallock, Esq.

No. 97.—SKETCH OF A CHILD SLEEPING. Drawing in red chalk.

3¼ inches h., by 3⅛ inches w.

Lent by R. Fisher, Esq.

No. 98.—THE LETTER WRITER. Sketch for a small picture. A gentleman seated at a table, on which are writing implements, &c. Washed and shaded drawing in Indian Ink, executed entirely with the point of the brush. On the back, in the handwriting of Netscher, is inscribed "C. Netscher geschildert, anno 1664 voor—guldens." The figures indicating the number of guilders have been carefully blotted out. Collection, Robinson.

6 inches h., by 4⅞ inches w.

Lent by John Malcolm of Poltalloch, Esq.

ADRIAN VAN DE VELDE, b. 1639, d. 1672.

No. 99.—STUDY OF A CAVALIER ON HORSEBACK, wearing a wide brimmed hat, buff coat, jack boots, &c., and with a sword in one hand (the figure only, the horse is not indicated). Below, on the same sheet, is the head

of another cavalier. Evidently studies from the life. Red chalk. The drawing is signed in Italian chalk. Collection, P. H. Lanckrinc.

11¾ inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 100.—CATTLE PIECE. In the foreground of a hilly landscape a cow grazing; in the second plane a peasant woman sitting on a sloping bank under the shadow of two trees; near her another cow and two sheep, mountains in the distance. Signed on the left "A. V. Velde, 1667." Highly finished drawing in Indian ink. Collections, Muller, Leembruggen.

3¼ inches h., by 5½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

KAREL DU JARDIN, b. 1640, d. 1678.

No. 101.—FOUR COWS AND A CALF in a meadow, represented as standing on the slope of a hill. The animals are seen detached directly against the sky. Signed by the artist in the upper part of the drawing. Collections, Dimsdale, Robinson.

7¾ inches h., by 3¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DIRK VAN BERGEN, b. about 1645, d. 1689.

No. 102.—CATTLE REPOSING IN A LANDSCAPE, three cows, a calf, a goat and a kid, and four sheep. On the right a shepherd and a shepherdess with a child, seated near a fountain. Signed "D. V. Bergen." Finished drawing in colours. Collection, Niewenhuys.

7¾ inches h., by 11 inches w.

Lent by John Malcolm of Poltalloch, Esq.

GERARD BERKHEYDEN, b. 1645, d. 1693.

No. 103.—INTERIOR OF A PROTESTANT CHURCH IN HOLLAND during service. Numerous figures in the foreground; probably one of the churches of Amsterdam. Finished drawing in Indian ink. Collections, Verstolk, Leembruggen.

11½ inches h., by 9 inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. DE BISCHOP, b. 1646, d. 1686.

No. 104.—PORTRAIT, HALF-LENGTH, OF THE ADMIRAL D. VLUG. In the lower part a tablet for inscription, surrounded with warlike naval attributes—a cannon, an anchor, and two dolphins. Shaded drawing in bistre. An engraving of this portrait by H. Bary is extant. Collections, Verstolk, Leembruggen.

16 inches h, by 11 inches w.

Lent by John Malcolm of Poltalloch, Esq.

PETER COOPSE, worked before 1700.

No. 104a.—SEA PIECE, DISTANT VIEW OF AMSTERDAM. In the centre a ship with a high carved poop, driving under a fresh breeze towards the spectator. Two large boats on the right, and a large three-masted ship in the distance on the left. On the shore on the same side are two figures, a woman standing up, and a seated fisherman. Signed "P. Coopse, fe. 1672." Highly finished shaded drawing in Indian ink. Collections, Muller, Leembruggen.

7⅜ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

J. DOOMER, b. 1647.

No. 105.—GATE OF THE TOWN OF ANRADT. A peasant woman carrying a basket on the right. Pen drawing, shaded with bistre. Collection, Leembruggen.

6 inches h., by 7⅜ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DIRK MAAS, b. 1656, d. 1715.

No. 106.—LANDSCAPE. The interior of a forest. In the foreground two sportsmen with guns and two dogs. Signed on the right "D. Maas 1680." Highly finished drawing in Indian ink.

8¾ inches h., by 12¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB ESSELINS, lived during the second half of the Seventeenth Century.

No. 107.—A PICNIC OR MUSICAL PARTY IN THE GROUNDS OF A DUTCH CHATEAU. A group of cavaliers and ladies seated upon the turf under a grove of trees. Black chalk washed with Indian ink. Collections, Verstolk, Leembruggen.

7¼ inches h., by 10⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 108.—LANDSCAPE. A canal or fosse under the ramparts of a town, with a group of boats with masts and sails. Black chalk washed with Indian ink. Initialed in the right hand lower corner "I. E." Collections, Hawkins, Leembruggen.

6⅜ inches h., by 10¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

WILLIAM VAN ROMEYN, lived during the second half of the Seventeenth Century.

No. 109.—COWS AND SHEEP in a Rocky Landscape; Tivoli, with the Temple of the Sybil in the background. Finished shaded drawing in Indian ink, with the signature of the master. Collection, Robinson.

14⅛ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

W. VITRINGA, lived during the second half of the Seventeenth Century.

No. 110.—SEA PIECE, THE ZUYDER ZEE. In the centre, an Admiralty sloop sailing towards the right. Highly finished drawing in water colours, signed in the left-hand corner, "W. Vitringa, 1702."

5¼ inches h., by 7¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN MOLENAER, lived during the second half of the Seventeenth Century.

No. 111.—PEASANTS MERRY-MAKING IN A CABARET. A crowded composition of many figures. In the fore-ground a man and woman dancing to the music of a fife and a bag-pipe. Drawing in lead pencil. Signed "J. Molenaer," (1680 ?) Collection, Leembruggen.

6 inches h., by 7 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN GOLE, b. about 1660.

No. 112.—PORTRAIT OF ADRIAN VAN OSTADE, in colours. The drawing from which the mezzo-tint engraving by the master was made.

10⅜ inches h., by 8¼ inches w.

Lent by R. Fisher, Esq.

WILLIAM VAN MIERIS, b. 1662, d. 1747.

No. 113.—CLASSICAL LANDSCAPE. A shepherd and a young female seated under an oak tree, two sheep in the left-hand corner. Very highly-finished shaded drawing in Indian ink. Collections, Hoofdman, Leembruggen.

6 inches h., by 7¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS DUSART, b. 1665, d. 1704.

No. 114.—A GROUP or procession of children singing at the door of a cottage, with peasants looking on. In the background on the right, other peasants dancing. Highly finished composition of about twenty-five figures, brilliantly tinted, or rather painted, in water colours. In the right-hand lower corner is the signature, "Corn Du Sart, fe. 1690." Collection, Esdaile.

11¼ inches h., by 9¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 115.—BOORS PLAYING BACKGAMMON IN AN ALEHOUSE. Highly finished drawing in water colours. Collection, Hawkins.

14¾ inches h., by 12 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN DE MOUCHERON, b. 1670, d. 1744.

No. 116.—ARCHITECTURAL BUILDINGS, with a statue of Neptune in the centre and numerous figures; a ruined arch on the left, the sea with shipping in the mid distance. Finished bistre drawing. Collection, Esdaile.

9⅛ inches h., by 13¼ inches w.

Lent by G. Salting, Esq.

No. 117.—WOODY LANDSCAPE. A pool of water in the foreground, with cattle.

Lent by John Malcolm of Poltalloch, Esq.

HENDRIK RIETSCHOOF, b. 1678.

No. 118.—SEA PIECE. THE Y, OFF AMSTERDAM. A fresh breeze blowing; on the left a fishing smack, and on the right, more in the distance, a large ship in full sail. On the left also is seen the corner of a pier, with three figures, and on the barge-board of a boat alongside it are the initials of the artist. Finished shaded drawing in Indian ink. Collection, Leembruggen.

7¼ inches h., by 11¼ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN VAN HUYSUM, b. 1682, d. 1749.

No. 119.—FLOWERS AND FRUIT. On a stone slab is a basket filled with fruit, hollyhocks, &c. Grapes, peaches, a melon cut in two, and a broken pomegranate (the latter on the right) are also piled up in front and around the basket. On the left, in the background, is seen a sculptured stone vase in which are more hollyhocks. A branch of vine also hangs from it obliquely across the picture. Brilliantly tinted water colour drawing, outlined and shaded with black chalk. Collections, Lawrence, Robinson.

19 inches h., by 14½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

No. 120.—A WIDGEON ON THE WATER. Rushes on the right; distant church spire and trees slightly indicated on the left. Finished drawing in colours. Signed in the centre, "J. V. Huysum." Collection, Verstolk.

9½ inches h., by 15¾ inches w.

Lent by C. S. Bale, Esq.

No. 121.—ROSES, TULIPS, AND OTHER FLOWERS in a Glass Vase. Sketch in black chalk and Indian ink.

16 inches h., by 12¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

MICHAEL VAN HUYSUM.

No. 122.—RANUNCULUS AND ANEMONE. Finished drawing in colour of four flowers. Signed in the centre, "M. V. Huysum."

12 inches h., by 7½ inches w.

Lent by C. S. Bale, Esq.

No. 123.—TWO PEACHES, with their leaves and some nuts. Finished drawing in colours. Signed towards the right, "M. V. Huysum." Collection, Beckford.

9 inches h., by 13¾ inches w.

Lent by George Smith, Esq.

No. 124.—STUDY OF A BUNCH OF PURPLE GRAPES. Highly finished drawing in water colours, Signed "M. V. Huysum." Collections, Six of Amsterdam, and Leembruggen.

8 inches h., by 12½ inches w.

Lent by John Malcolm of Poltalloch, Esq.

CORNELIUS TROOST, b. at Amsterdam 1697, d. 1750.

No. 125.—PORTRAIT, whole length, of a man sitting, holding in his hand a glass. Pencil tinted. Collection, Garle.

10½ inches h., by 7¼ inches w.

Lent by George Smith, Esq.

JEAN DE BEYER, b. 1705, d.

No. 126.—THE ANGELS MARKET, Naman with the Nunnery. Finished drawing in colours.

6¾ inches h., by 9½ inches w.

Lent by George Smith, Esq.

JAN DUBBELS, living in 1715.

No. 127.—A SEA-SHORE VIEW, with Fishing-boats. To the right, on the shore, several figures of fishermen and women, and also nets hung out to dry. On the left may be noticed a man wading in the water, carrying a small anchor. Near the centre of the foreground lies a log of wood, bearing the signature of the painter. A wide expanse of cloudy grey sky. Drawing in water colours. Collection, Robinson.

7⅝ inches h., by 10⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JOHN HULSWIT, b. 1766, d. 1822.

No. 128.—A RIVER SCENE, with a boat under sail in the distance, on the right.

3¼ inches h., by 6 inches w.

Lent by R. Fisher, Esq.

No. 129.—A RIVER SCENE BETWEEN TREES, a windmill in the mid-distance. Finished drawing in Indian ink.

6¾ inches h., by 7 inches w.

Lent by R. Fisher, Esq.

JACOB CATS, b. 1741, d. 1799.

No. 130.—A FAIR ON THE ICE, with numerous figures. Indian ink and bistre. Letter "C" on a tub on the left.

9½ inches h., by 12 inches w.

Lent by R. Fisher, Esq.

No. 131.—LANDSCAPE, with cattle and peasants, in water colours. Signed by the artist at the back, and dated 1796.

14¼ inches h., by 18¾ inches w.

Lent by John Malcolm of Poltalloch, Esq.

JAN VAN OS, b. 1744, d. 1808.

No. 132.—GROUP OF FLOWERS AND FRUIT. Very highly finished drawing in water colours.

14¾ inches h., by 11⅛ inches w.

Lent by John Malcolm of Poltalloch, Esq.

DYRK LANGENDYK, b. 1748, d. 1818.

No. 133.—SOLDIERS IN AMBUSCADE IN A WOOD. Troop of horse advancing along road in the distance on the left. Indian ink and bistre. Signed on the left, "Dyrk Langendyk, 1796."

9½ inches h., by 13¼ inches w.

Lent by R. Fisher, Esq.

BALTHASAR PAUL OMMEGANCK, b. 1755.

No. 133a.—LANDSCAPE, WITH CATTLE: a young bull tied to a tree. Drawing in Indian ink. Signed and dated, 1782.

9 inches h., by 14 inches w.

Lent by John Malcolm of Poltalloch, Esq.

JACOB VAN STRY, b. 1756, d. 1815.

No. 134.—GROUP OF SIX CATTLE with herdsman standing under a tree; buildings in the distance on the right. Indian ink and bistre, tinted. Signed on the upper corner on the right, "J. van Stry."

8½ inches h., by 11¼ inches w.

Lent by R. Fisher, Esq.

No. 134a.—WINTER SCENE. Three figures on the ice, and a woman near a cottage door. Beyond them snowy fields.

9¼ inches h., by 14¾ inches w.

Lent by George Salting, Esq.

No. 135.—A WINTER SCENE with Farm-buildings surrounded by trees. A woman and child in front towards the right. Indian ink and bistre, tinted.

9¼ inches h., by 13⅜ inches w.

Lent by Sir William Drake.

J. H. PRINS, b. 1758, d. 1806.

No. 136.—VIEW OF THE UNIVERSITY AT AMSTERDAM, with several figures. Finished drawing in colours. Collection, Garle.

9 inches h., by 11¼ inches w.

Lent by George Smith, Esq.

J. C. SCHOTEL, b. 1787, d. 1838.

No. 137.—A SEA PIECE, with Shipping in a stiff breeze. Finished drawing in Indian ink. Signed on the right, "J. C. Schotel."

10⅛ inches h., by 14 inches w.

Lent by C. S. Bale, Esq.

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